

Study on Aesthetic Images of Chinese Calligraphy Elements in Minimalist Design

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Abstract: Chinese calligraphy is an ancient traditional art, which embodies the transcendent spirit of "Taoism, nature" and "harmony between man and nature" between black and white. With the embellishment of bright red seals, the deep Zen space is formed, which embodies Zhuangzi's aesthetic thought of "simplicity and beauty cannot be contended with in the world". The minimalist design style advocates the removal of the non-essential elements of the design object. In the purest style, restoring its most basic and original state is also an aesthetic idea. This paper studies the application of the aesthetic elements of Chinese calligraphy in minimalist design.

1. Introduction

At present, in China's design field, "bringing doctrine" is more serious, such as the imitation of foreign brand cars in industrial design, the inertia of design thinking is puzzling. In recent years, we have been calling for "innovation" and "craftsman spirit", formally based on the fact that "imitation" is excessive. Innovation is a self-breakthrough to cut off the inertia of thinking [1]. The premise is to establish independent aesthetic experience and conscious artistic concept. Innovation can not be a passive water. In order to promote the unknown part on the basis of the known, if we know nothing about a certain field, we can not judge and create, so "tradition" is the mother of innovation. A designer who has no roots and doesn't understand his country's traditional culture can't design works with his own unique style [2]. China is an ancient civilized country with a history of more than 5000 years. It has created numerous splendid cultural arts. Some foreign designers have questioned after visiting the Chinese museum: "Your ancestors had such good craftsmanship and design thousands of years ago, so beautiful artifacts, why should we copy foreign things?" Contemporary design should still be found in the traditional culture and craft spirit. Ancient traditional crafts can of course be combined directly with the design to produce stunning works, but the most important thing is the spiritual enlightenment [3]. Calligraphy, which is the core of Chinese traditional culture and art, can play this role [4]. In recent years, when we are too full of diversified graphics and complicated colors, minimalist design has increasingly impressed the user's mind with its unique low-key, simple and practical [5]. The deep aesthetic thought and aesthetic conception contained in calligraphy can play a guiding role in the minimalist design, as follows:

2. Empty Poetry

Chinese calligraphy is an art full of Zen. It embodies the transcendent spirit of "Taoism, nature" and "harmony between man and nature" between black and white. A calligraphic work is black and white supreme. With the embellishment of bright red seals, it shows the tranquil, empty and simple Zen space, and embodies Zhuangzi's thought of "simple but the world can not compete for beauty". "Minimalism" design is derived from this spirit, a clean and concise cover of thread-bound book, compared with the complex and fancy cover design looks much more elegant and noble. Apple has invited Mr. Wang Dongling, a calligrapher, to write giant calligraphy for its stores in Hangzhou. Its product minimalism design style and the black-and-white Zen meaning of calligraphy are interlinked. Advanced design should return to the original point, back to the origin, back to people's needs, "the best design is no design". The famous designer of Japan is the designer of the retail brand MUJI. The biggest feature of this product is that it is minimalist and has lost the trademark. It

saves unnecessary design, removes all unnecessary processing and color, and is simple enough to leave only the material and the function itself. The famous Chinese frame designer Zhu Yingxi's book "Ark" was awarded the "Special Award for the Most Beautiful Book Production" by UNESCO in 2008. The book is intervened with very little design, plain white style, small ants stay on the page, and a lot of white space shows the ant's small image. In turn, it is associated with human beings, prompting people to reflect on what attitudes should be reported to life. The design concept of the book is in line with the Zen of calligraphy and can be recognized internationally. Isn't this the expression of the "white" and "white" black calligraphy elements?

3. Freehand expression

Freehand brushwork refers to an artistic expression which emphasizes not the exterior verisimilitude of artistic image, but its inner spiritual essence. Chinese calligraphy is an Abstract freehand art. Western painting was transferred from realism to freehand brushwork in the 19th century. Impressionism emerged. From the beginning, Chinese painting disdained the accurate scale of painting, but borrowed materials to express the artist's inner feelings, feelings and sustenance, looking for the match between "emotion" and "scenery". Gu Kaizhi's "biography" is an important aesthetic thought of ancient art, and "freehand brushwork" is the essence of Chinese painting and calligraphy. "Describing spirit by form" and "vivid charm" are the highest realms of art. The theme of Chinese painting is often a symbolic theme such as the four gentlemen and the dry mountains. There is a world of difference between Western painting and human body painting. This kind of freehandness is inseparable from calligraphy. The "literary painting" is called "writing" rather than "painting". The "Jin people are still rhyme" and "Song people still intend" calligraphy is very romantic. "Freehand" can give endless inspiration to Chinese art design. In fact, "freehand" as an important symbol of local culture is being widely absorbed by domestic minimalist designers, such as the handwritten design of trademarks, the design of daily necessities such as ceramics, clothing, and home appliances.

4. Enlightenment of Space

Calligraphy is the art of space and the re-creation of character structure. In a word, at the moment when strokes and strokes are interlaced, the space with different shapes and sizes is divided. The contradictory contrasts of "sparse and impenetrable" and "white as black" produce individuality and style. Words and words are also space, but also need to be far, near, dense changes, "like operators, it is not a book," and "no word is a wonderful state." Space is the life of design, especially in architectural design. For example, the space structure of calligraphy is the same. The ultimate ideal of calligraphy and traditional Chinese architecture is to create "shape", "image" and "environment". Finally, it expresses the thought of "harmony between man and nature". For this reason, Yan Zhenqing's regular scripts in Tang Dynasty and Yibing Guli scripts in Qing Dynasty are of great shape, magnificent image and magnificent circumstance. Appreciation of the book is like being in the classical Chinese architectural gardens, the buildings in the middle, or the halls of the halls, or the pavilions and pavilions. In the royal gardens of Beijing and the Suzhou gardens in Jiangsu Province, the pillars and arches of the plaques and the corners of the ruins of the plaques in the middle of the building are connected with the image of "there is a combination of openness and realism". White is wonderful. Contemporary minimalist architecture is deeply influenced by the oriental Zen calligraphy. Under the premise of satisfying the functionality of architecture, it pays attention to the simplicity of architectural form. Pursue a pure, unmixed artistic effect, let the building blend into nature and have vitality.

In the contemporary "globalized" art pattern, "the eastward spread of Western learning" has a great impact on Chinese art, especially in the field of design. Chinese calligraphy is the crystallization of the wisdom of the Chinese people and the artistic treasure inherited from Chinese traditional culture. In today's design is more international at the same time. This unique traditional culture is more exuding the beauty of national personality. Chinese calligraphy, as a Chinese visual

language symbol with distinct local characteristics in China, should be valued by the design circles with its unique charm. There is still a certain distance between China's design level and international level. How to apply the localized visual language symbols like calligraphy to the design reasonably and skillfully, and give the design works a profound cultural connotation is the direction that Chinese designers are making unremitting efforts. In the era of globalization, China's design must participate in the globalization process with a more unique Chinese consciousness and Chinese characteristics. Without their own cultural identity awareness and no unique Chinese experience and oriental charm, Chinese contemporary design will always be enveloped in Western design and will not provide the world design community with a new visual effect and aesthetic experience.

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